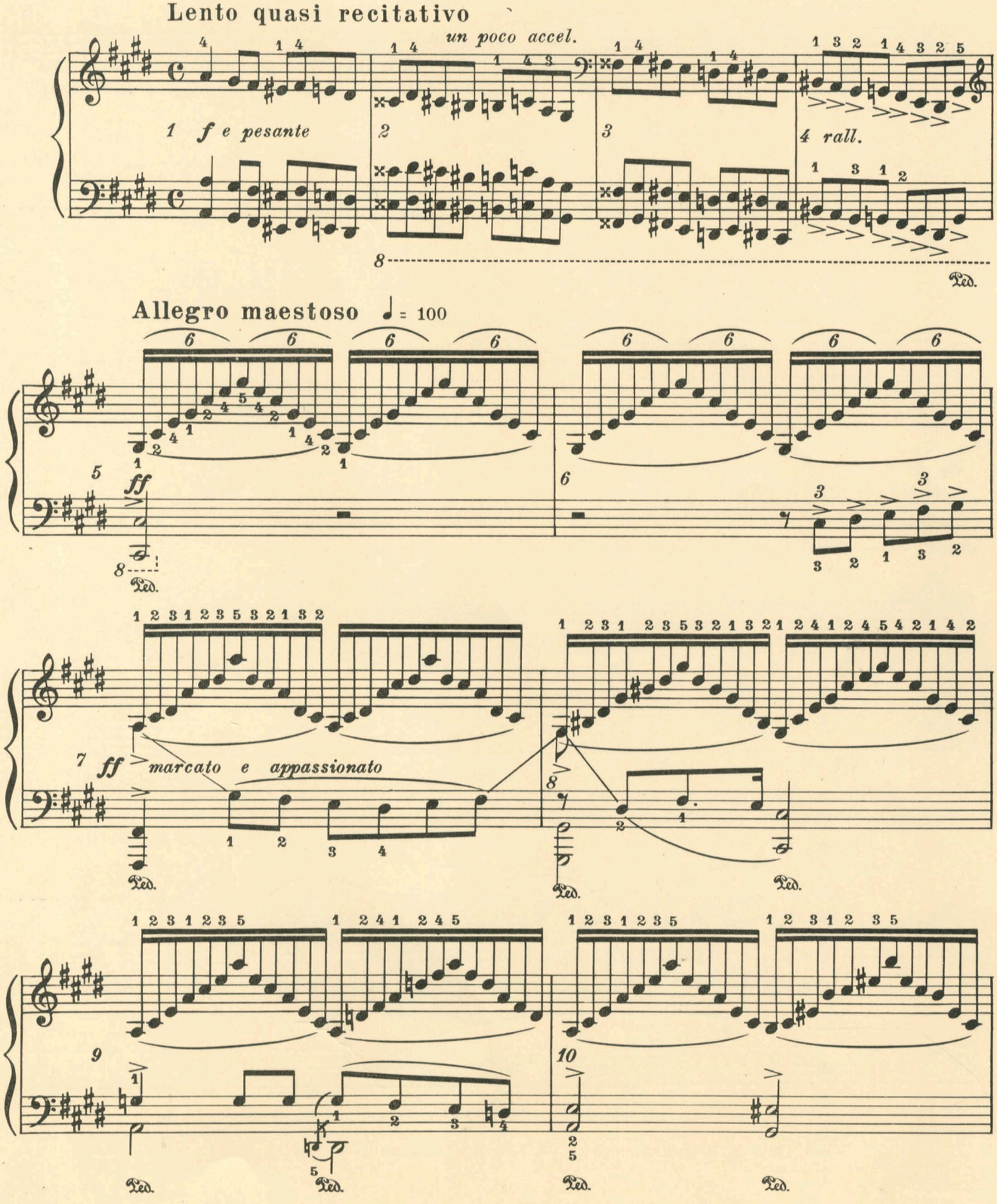
PROGRESSIVE SERIES STUDIES

No. 722 Grade 4-a

Etude Appassionato

Edited by Ernst C. Krohn

EDUARD WOLFF



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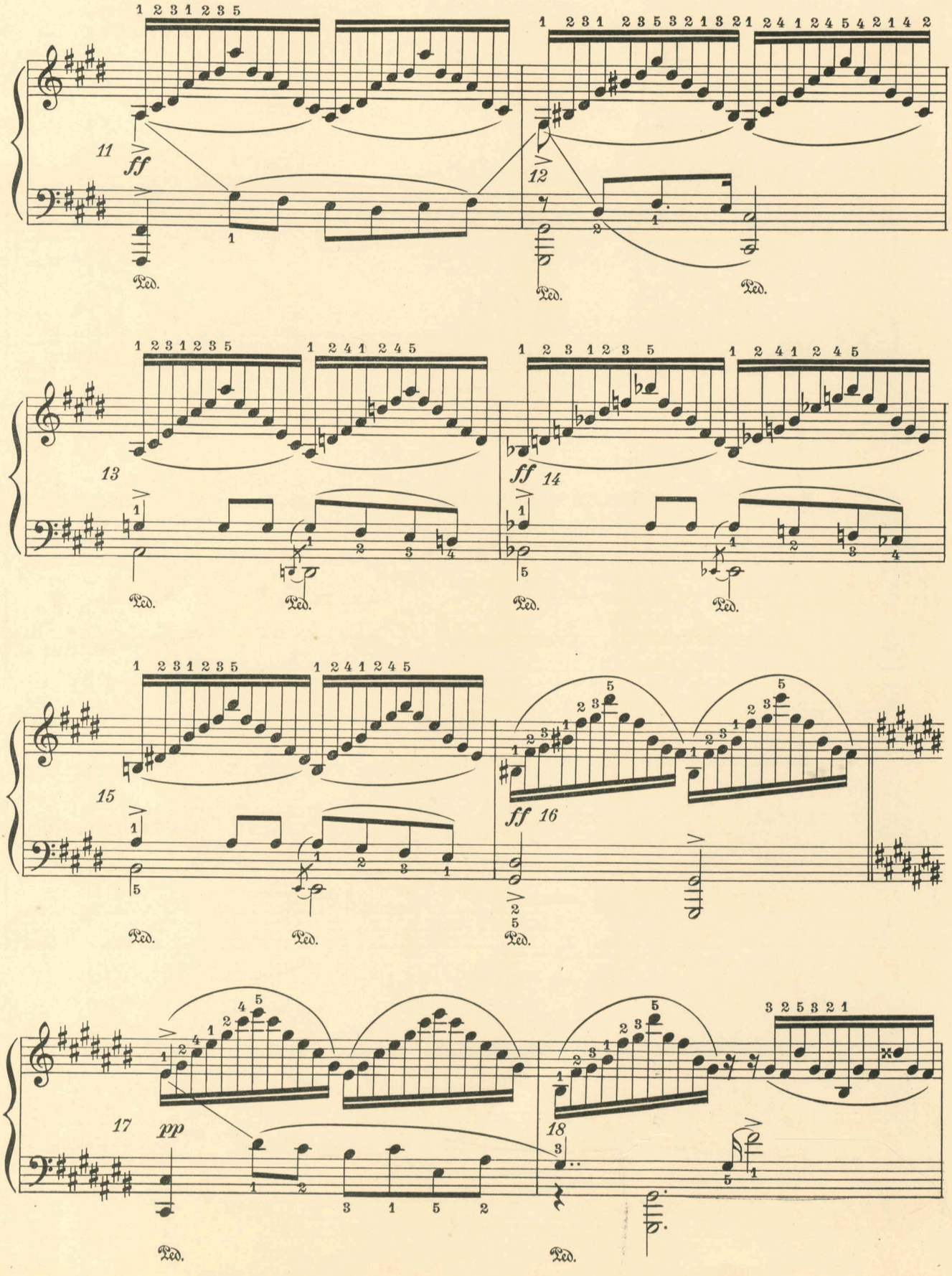
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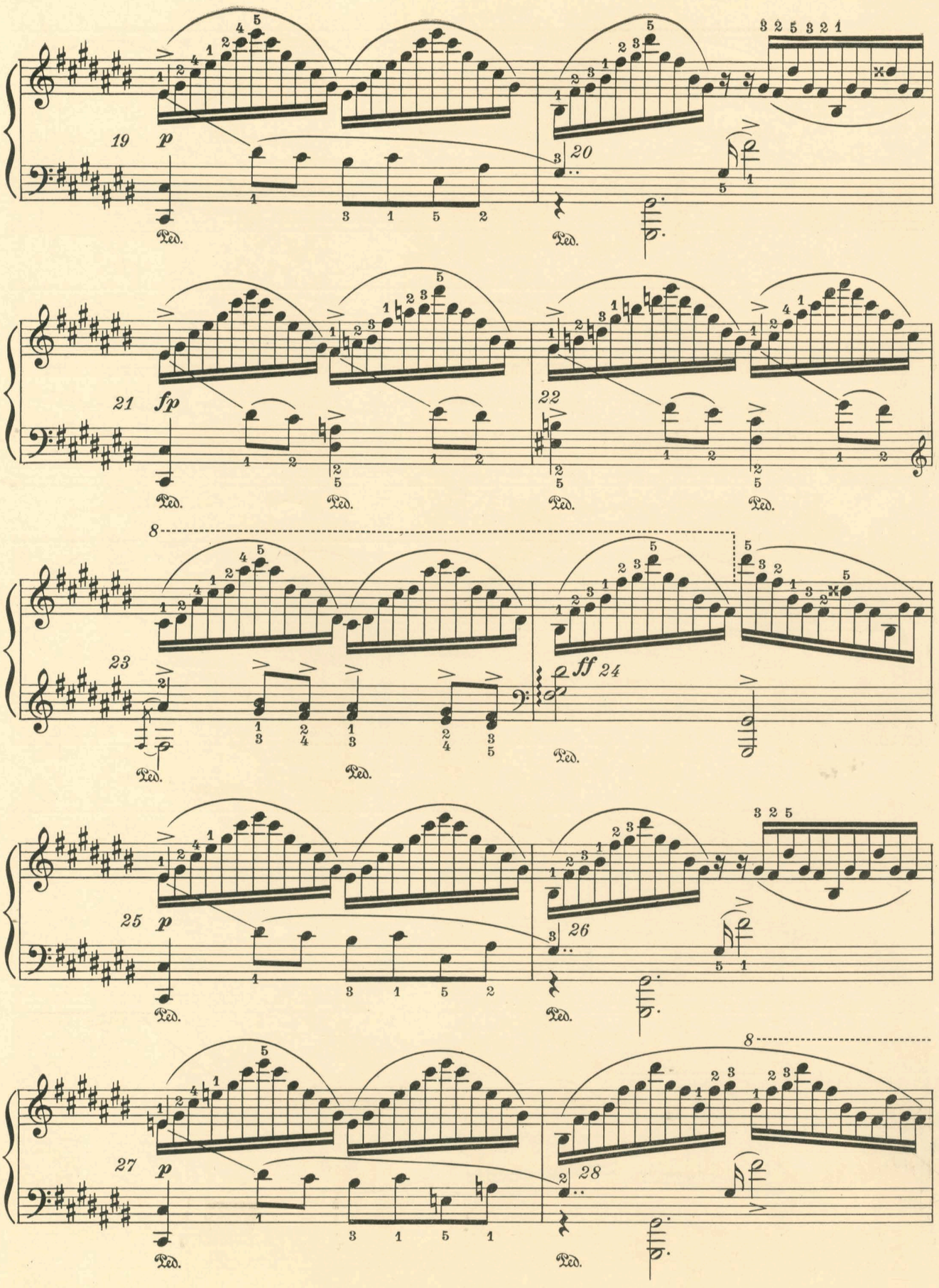
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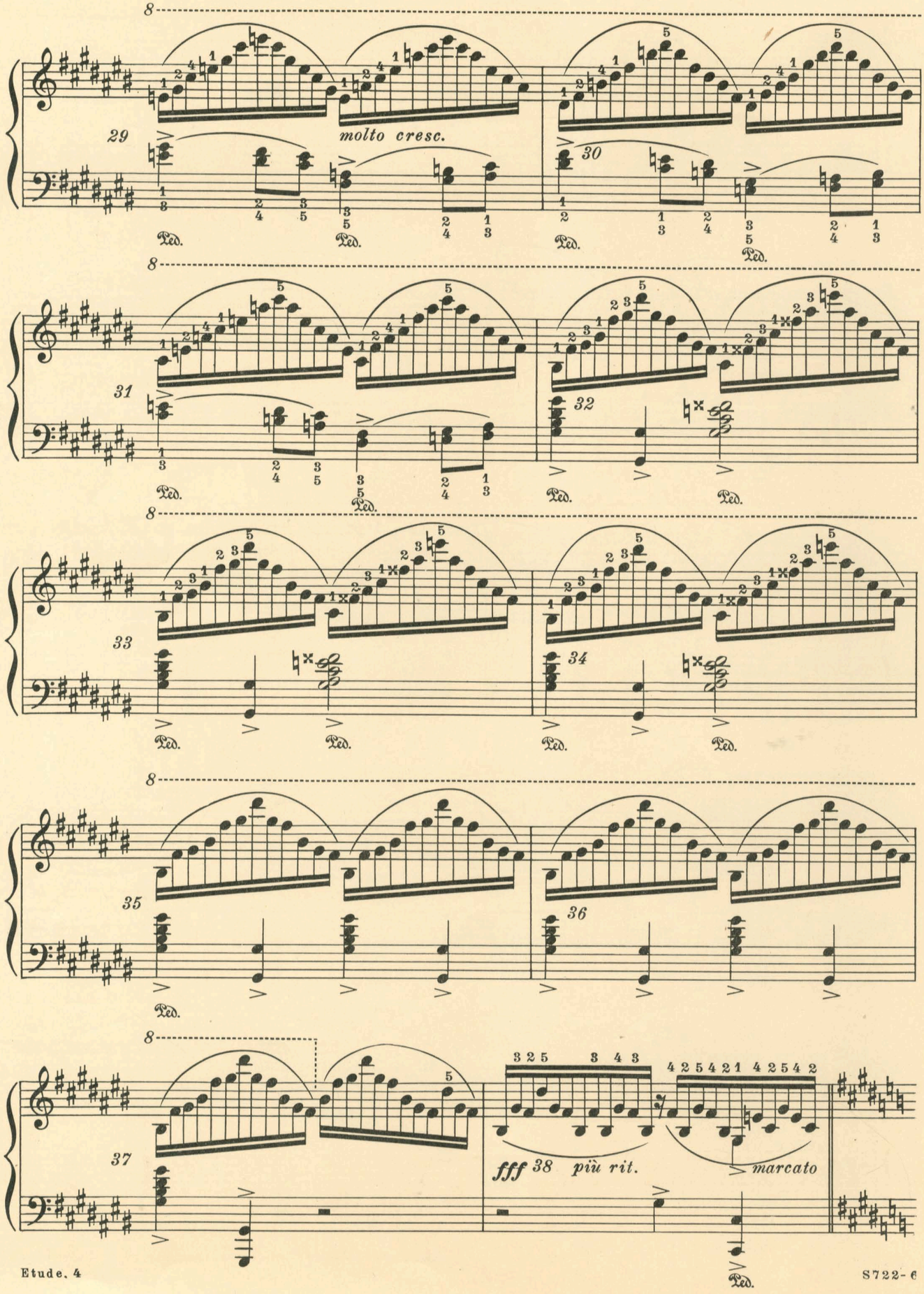
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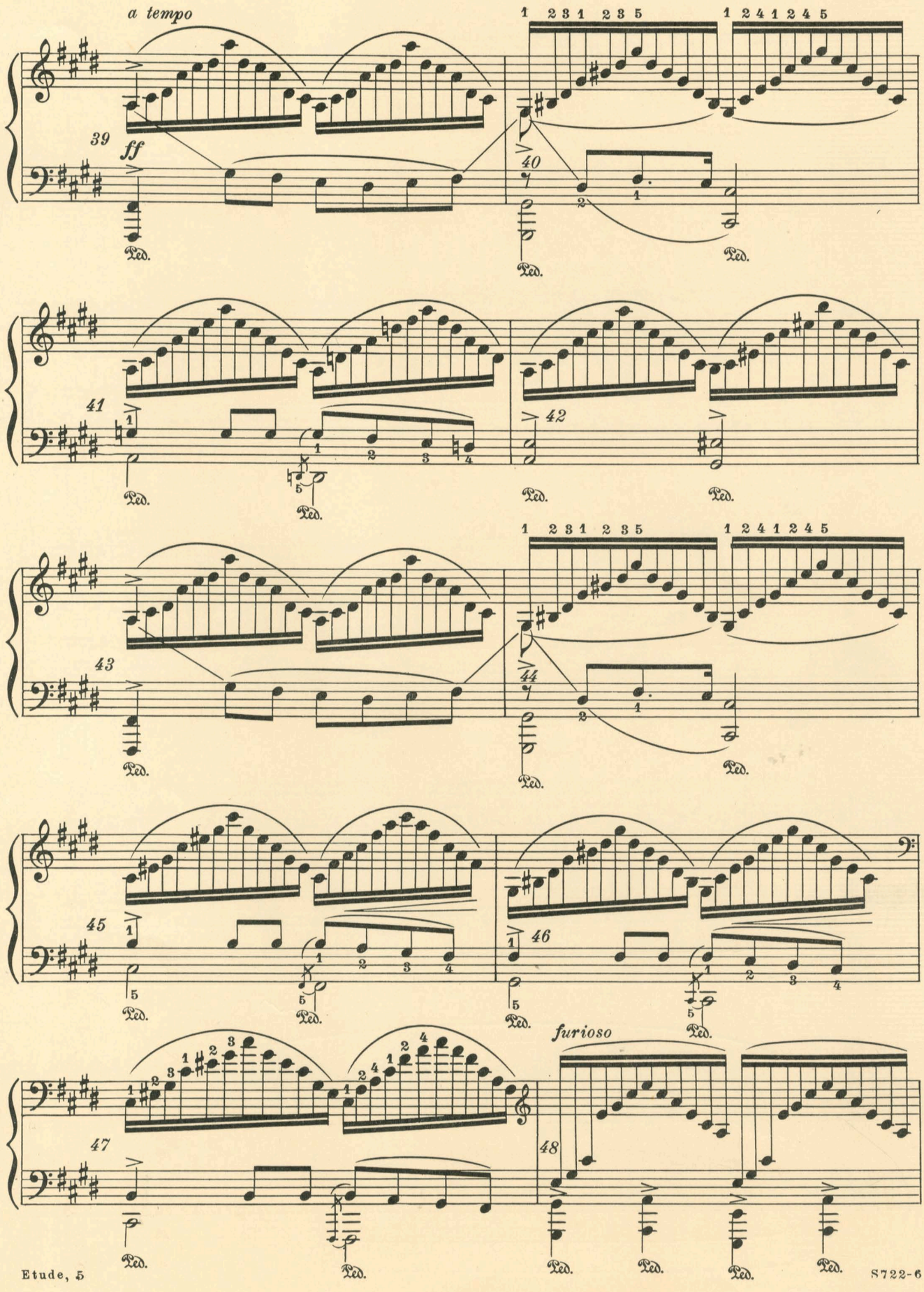
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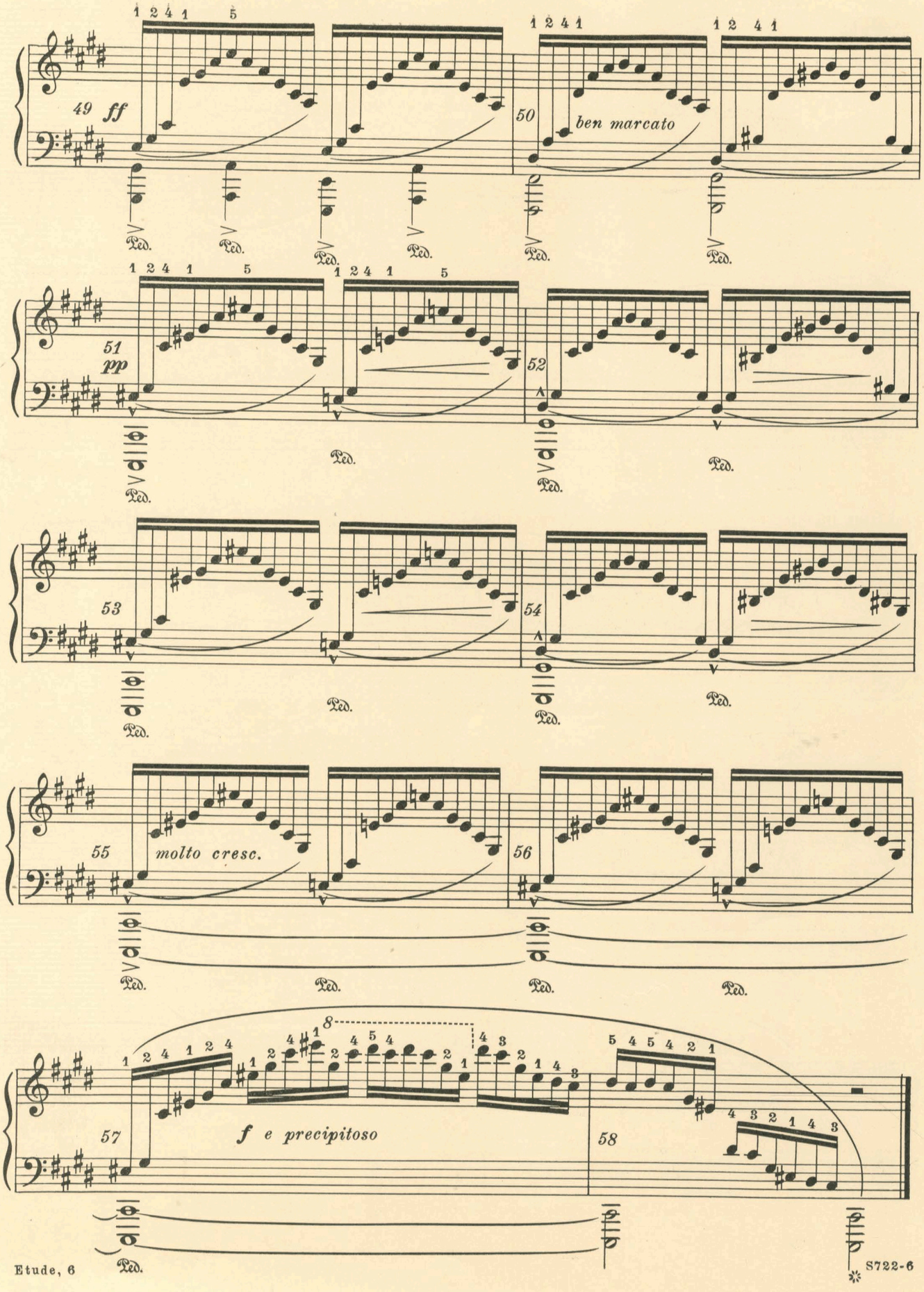
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molto cresc.
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57
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Ped.

ANNOTATION ON ETUDE APPASSIONATO

Eduard Wolff

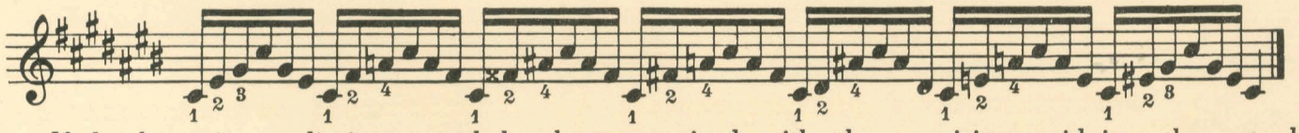
NOTICE: The paragraphs printed under the heading "General Instructions" contain information on the special technical problems with which they deal. As they are used again and again in exactly the same form in the different annotations, the student will find it well worth while to commit them to memory. The teacher should question the student from time to time upon these paragraphs.

Subject Matter: Rapid arpeggio passage work.

Directions for Practice: This brilliant Chopinesque study requires extreme finger dexterity and much endurance for its proper execution. Its particular difficulty lies in the fact that many of the arpeggio groups must be fingered with the thumb on black keys. It will be advisable to single out the groups in question and to use them for preliminary practice material. The first arpeggio in meas. 52 and the first arpeggio in meas. 50 should be taken up first, for the distance from fourth finger to thumb is just the interval of a second. The first arpeggio in meas. 23 and the second arpeggio in meas. 32 should be taken up next, the "turning-under" interval in each case being a minor third. The first arpeggio in meas. 8 and the first arpeggio in meas. 47 may be taken up last, for the "turning-under" interval in these is a fourth. In all of the preceding groups both the thumb and the preceding third or fourth fingers have played on black keys. In normal arpeggios it is essential that the third or fourth finger note be bound over to the thumb note at the turning-under place. On black keys this is not practicable. The best one can do is to glide from black key to black key with a swift lateral motion of the arm. All of these groups should be played the full extent of the keyboard so that eventually great speed will be attained in running up and down each arpeggio.

After the preceding arpeggios have been mastered it will be advisable to take up those groups in which the thumb on a black key is preceded by the third or fourth on a white key. Those in which the "turning-under" interval is a third should be practiced first. They are: the second arpeggio in meas. 14, the second arpeggio in meas. 50, the first arpeggio in meas. 5, both arpeggios in meas. 30 and 31. In the following groups the "turning-under" interval is a fourth: the first arpeggio in meas. 22 and the first arpeggio in meas. 14. The second arpeggio in meas. 21 "turns under" a fifth.

The essential difficulties of the preceding groups will be found in the following broken chord formula which should be practiced over four octaves until mastered.



If the foregoing preliminary work has been practiced with the requisite assiduity, the actual study of the etude itself will consume less time. The right-hand part should be worked up to the required speed before the hands are taken together.

Interpretation: As a general thing all arpeggios are to be played *crescendo* going up and *decrescendo* going down. The melody in the left hand should be played with a full tone and with much dramatic effect. It should never be overpowered by the right-hand arpeggios. The whole composition could well suggest some Homeric bard chanting a tragic tale of mighty deeds to the sweeping accompaniment of his lyre.

General Instructions

ARPEGGIOS: In R. H. ascending (and L. H. descending) arpeggios, as the thumb has to be passed farther under the fingers than in scale playing (generally the interval of a third or a fourth), it should begin to pass under the palm of the hand as soon as the second finger has played its note.

In R. H. descending (and L. H. ascending) arpeggios, the fingers should pass over while the thumb is playing its note.

The R. H. should, as in scale passages, be tilted a little to the left and the L. H. to the right. Crossings must be made swiftly but never with a jerk. As soon as a crossing has been made, the fingers should quickly spread into position above the group of keys they are going to play.

Glossary

Allegro maestoso	pronounced	äl-lā′-grō mä-ĕs-tō′-zō	(fast, but with dignity)
Appassionato	"	äp-päs-sē-ō-nä′-tō	(with intense feeling)
a tempo	"	ä tĕm′-pō	(in time)
ben marcato	"	bān mär-kä′-tō	(well marked)
f e pesante (forte e pesante)	"	fôr′-tā ā pĕ-zän′-tĕ	(loud and ponderously)
f e precipitoso (forte e precipitoso)	"	fôr′-tā ā prāy-tshē-pē-tō′-sō	(loud and precipitately)
fp (forte piano)	"	fôr′-tā pē-ä′-nō	(loud, then suddenly soft)
fff (fortisissimo)	"	fôr-tĭs-ĭs′-ĭ-mō	(extremely loud)
furioso	"	fo͝o-rē-ō′-zō	(furious)
Lento quasi recitativo	"	lĕn′-tō kwä′-zē rĕ-tshē-tä-tē′-vō	(slowly, in the manner of a recitative)
marcato e appassionato	"	mär-kä′-tō ā äp-päs-sē-ō-nä′-tō	(with emphasis and with strong feeling)
piu rit. (piu ritardando)	"	pē͞e′-o͞o rē-tär-dän′-dō	(more slowly)
rall. (rallentando)	"	räl-lĕn-tän′-dō	(gradually slower)
un poco accel. (un poco accelerando)	"	o͞on pō′-kō ät-tshĕl-ĕr-rän′-dō	(a little faster)

Recitation Questions

1. What is the special problem presented in this study?
   Ans.

2. How is a legato secured in arpeggios on white keys?
   Ans.

3. Is it possible to secure a legato when the thumb turns under to a black key?
   Ans.

4. In what key is the first part (meas. 5-16)?
   Ans.

5. What is the key of the middle part (meas. 17-38)?
   Ans.

6. How should the left-hand melody be played?
   Ans.

7. What is the meaning of *marcato e appassionato?*
   Ans.

8. What is the meaning of *f e precipitoso?*
   Ans.

9. How should the arpeggios be shaded?
   Ans.

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